Curriculum Handbook Master of Music – Composition

Academic Year 2023/24

Royal Conservatoire The Hague

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

The Master of Music in Composition is a two-year programme. With your Bachelor's degree you have been trained to a good professional standard, but with the Master's programme you will develop a more distinctive personal style.
As in the Bachelor course, you will be taught by prominent international composers/teachers, from whom you will gain a clear impression of current practice and the standard expected of a Master's student. You will now be working mainly on long-term composition projects, sometime in combination with other disciplines. On completion of the Master's programme you will possess a sound level of craftsmanship and a wealth of experience in collaborating with professional musicians and ensembles. You will be capable of reflecting on your work and interpreting it in the context of current trends in contemporary art.

On completion of the Master's course you will have gained considerable experience in working with professional musicians and ensembles such as Asko|Schönberg, New European Ensemble, Residentie Orkest, Ensemble Klang, Modelo62, Kluster 5 and venues like Korzo, Studio Loos, Gaudeamus and the Nutshuis. In the 'research in and through musical practice' component of the curriculum you will study the theory and practice of composition in more depth. We also offer a cross-over programme, consisting of a selection of electives with which you can broaden or deepen your professional knowledge and musical training.

A specific form of education used in the Composition Department is informal education. This type of peer learning is extremely relevant and unique to our department. Outside of the lessons, students meet all the teachers, for example during projects, concerts and the Studium Generale. The result is an ongoing dialogue about quality, development and taste between students, their peers and teachers.

The Composition Department offers project-based education and has close ties with the professional field. The highlight is the annual Spring Festival, five days of non-stop performances of new compositions by the students in every conceivable genre and style. Every second year a leading international composer visits the school to give an intensive course. Guest lecturers have included John Adams, Hans Abrahamssen, Robert Ashley, Frederic Rzewski, Alvin Curran, Christian Wolff, Sylvano Bussotti, Richard Rijnvos, Jo Kondo, Magnus Lindberg and Kaija Saariaho.

Alumni of the Conservatoire's Composition Department such as Michel van der Aa, Richard Ayres, Allison Cameron, Mary Finsterer, Sam Hayden, Yannis Kyriakides, Steve Martland, Missy Mazzoli, Kate Moore, Martijn Padding, Richard Rijnvos, Michael Smetanin, Fabian Svensson and Thom Willems have achieved worldwide fame and their work is performed by the most celebrated Dutch and international musicians, orchestras, ensembles and opera companies at all the prestigious music festivals and venues.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme in Composition. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After programme objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We recommend that you read this document, the Royal Conservatoire's Study Guide and the Education and Examination Regulations (EER) carefully.

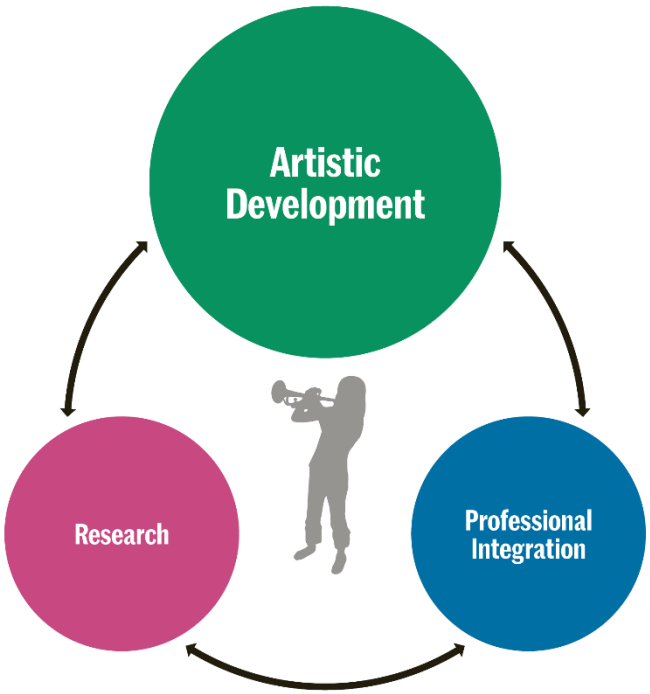
YEAR 2 STUDENTS IN 23/24

Research

We believe it is important that you develop into a self-sustaining musician who can handle the ever-changing professional practice well. For this reason you are required to do research on a topic of your choice during the master's programme. You will be assisted by a research supervisor, follow an introductory course about doing (artistic) research and an elective in your first year. You will participate in a Master circle, a 'peer-to-peer ' group consisting of fellow students and a circle leader. At the end of your master's programme you are required to present the results of your research.

THE MASTER OF MUSIC PROGRAMME (YEAR 1 STUDENTS IN 23/24)

PHILOSOPHY



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental and technical skills at a high qualitative level. We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

THE MASTER PROJECT

The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

A. Artistic Development: You develop a vision for your artistic development: What characterises you as a musician in terms of skills, motivations and/or interests? What kind of musician would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?
You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will work with a coach pianist.

B. Research: You conduct research that is driven by your artistic vision and that will help you to reach your goals for your artistic practice. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.
You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:
You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

Master Circle
The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader who is knowledgeable in the focus area.

MASTER PROJECT EXAMPLES

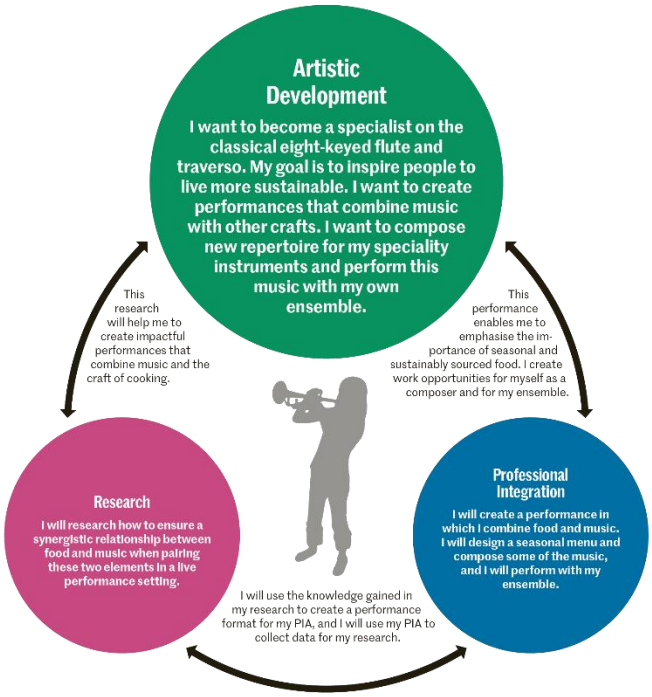
Here are some examples of potential Master Projects. This is just a non-exhaustive list of examples, as there are many possibilities to be explored.

Example 1:

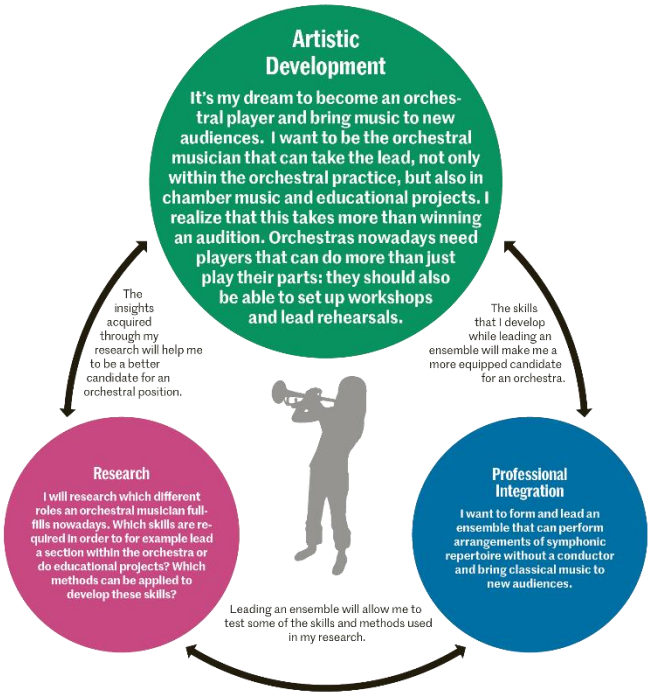
Example 2:

Example 3:

Example 4:

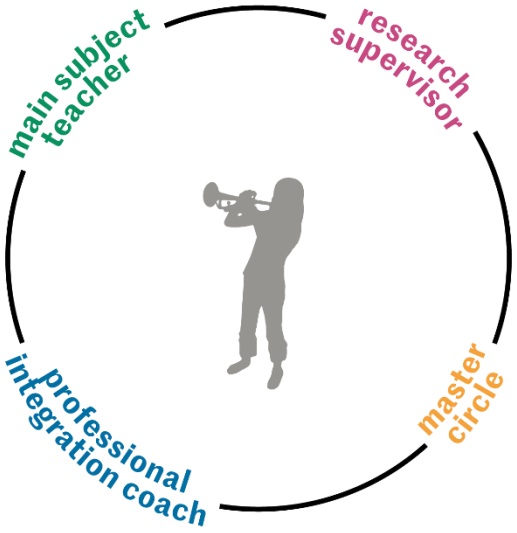


Example 5:



Example 6:

MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you!

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle leader, with whom you can discuss the connection and coherence of artistic development, research and professional integration within your Master Project.

FOCUS AREAS

Students will be introduced to nine focus areas during the course 'Introduction to Research in the Arts', and will be placed in a master circle which centres on one of these focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The nine focus areas are:

1. **Art of Interpretation**

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

2. **Instruments, Techniques & Technologies**

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. **Music in Public Space**

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

5. Beyond Discipline

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftmanship are characteristic values in this area.

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. Co-creative and educational settings

Working with people is key in this focus area. Research projects investigate co-creative, participatory or educational processes. The professional integration activities aim at working with, in and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

9. Music Theory & Aural Skills

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music.

Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

TIMELINE MASTER PROJECT

First year students

Start work with research supervisor and professional integration coach	October 2023
Registration master electives	1 – 15 November 2023
Deadline Master Project proposal	17 January 2024
Deadline revised Master Project proposal	6 March 2024
Master Research Symposium: Attendance of 3 presentations required	8 – 12 April 2024
First Year Master Project Presentation	May 2024 (t.b.a.)
M1 Main Subject Presentation	May – June 2024 (t.b.a.)

Second year students

Deadline requests date Symposium	4 October 2023
Deadline pilot/prototype PIA	8 November 2023
Deadline preliminary version research exposition or thesis*	22 November 2023
Deadline research abstract*	14 February 2024
Deadline research exposition or thesis*	28 February 2024
Master Research Symposium: research presentations*	8 – 12 April 2024
Deadline self-reflective report Professional Integration	1 May 2024
Deadline material re-examinations research	8 May 2024
Main Subject Final Presentation	May – June 2024 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	12 June 2024
Re-examinations research presentations	17 – 18 June 2024

* These deadlines differ for M2 composition students in academic year 2023-2024. See the course description of 'Individual Research Trajectory 2' for the correct deadlines.

PROGRAMME OBJECTIVES MASTER COMPOSITION

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)[1], an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Composition.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1st cycle (Bachelor), 2nd cycle (Master) and 3rd cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

At the end of the Master of Music in Composition programme, you:

Practical (skills-based) outcomes

2.A.1. Create and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
2.A.2. Evidence advanced craft skills in relation to the creation of new repertoire in various disciplines, musical languages, and genres.
2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your creative work, evidencing fluency across a range of musical languages and/or a distinctive and individual voice in one particular language.
2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to the compositional process have been addressed.
2.A.5. Play a leading role as a composer in ensemble and/or any interdisciplinary collaborative activity.
2.A.6. Demonstrate a high level of improvisational fluency.
2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
2.A.9. Exhibit advanced competence in technological utilisation and application, including working with electronics in a studio and in a live environment.
2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
2.A.12. Engage with a high level of critical self-reflection in relation to your own personal learning style, skills and strategies.
2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an advanced understanding of the versatile working field, and identify and formulate strategies for developing engagement with them.

[1] https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study.
2.B.3. Develop and extend your knowledge of the theoretical, historical and social contexts in which music is created and presented.
2.B.4. Exhibit knowledge of musical languages and an advanced and critical understanding of their associated performing traditions.
2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
2.B.6. Exhibit advanced and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.
2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected (experimental) approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.
2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an in-depth artistic project.
2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.
2.B.12. Demonstrate a thorough understanding of the role of the composer in contemporary society, researching, engaging with and reflecting upon specific relevant professional and social working environments and contexts.

Generic outcomes

2.C.1. Exhibit a high level of skills in critical thinking and critical awareness.
2.C.2. Demonstrate independence in all aspects of learning, social interaction, and the identification of opportunities.
2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic, cultural, and social contexts.
2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
• in new or unfamiliar contexts
• extended and complex
• based upon incomplete or limited information.
2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).
2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural, social and interdisciplinary contexts.
2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEWS

COMPOSITION: YEAR 1 STUDENTS IN 23/24

code	Composition	Year 1	Year 2
	Master of Music 2023-2024		
	for M1 students in 2023-2024		
KC-M-CO-	**Artistic Development**		
HV	Main Subject	37	37
	including Spring Festival		
	Masterclasses	pm	pm
	Subtotal	**37**	**37**
KC-M-	**Research**		
AL-IRB	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	**15**	**15**
KC-M-	**Professional Integration**		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
	Subtotal	**8**	**8**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.			

COMPOSITION: YEAR 2 STUDENTS IN 23/24

code	Composition	Year 1	Year 2
	Master of Music 2023-2024		
	for M2 students in 2023-2024		
KC-M-CO-	**Artistic Development**		
HV	Main Subject	35	35
	including Spring Festival		
	Masterclasses	pm	pm
	Subtotal	**35**	**35**
KC-M-	**Research**		
AL-IRB	Introduction to Research in the Arts	2	
AL-MCB	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	**15**	**15**
KC-M-	**Professional Integration**		
AL-CDO	Projects/External professional integration projects	10	10
	Subtotal	**10**	**10**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.			

COURSE DESCRIPTIONS YEAR 1 STUDENTS IN 23/24

ARTISTIC DEVELOPMENT

Main Subject Composition

Course title	Main Subject Composition
Department responsible	Composition
OSIRIS course code	KC-M-CO-HV1-18;KC-M-CO-HV2-18
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to start the second.
Course content	Tuition in this subject consists of weekly individual lessons in the main subject and participation in the weekly Studium Generale. In the individual lessons, you receive intensive supervision as you deepen your compositional skills, carry out research (which is an inextricable element of the composition of any music work), and discover a personal artistic expression. You receive coaching by two main subject teachers (team teaching). You are given a wide variety of assignments that are specifically geared to your profile, and range from small chamber music pieces and electronic compositions to large-scale works for orchestra or for the musical theatre. However, you can also focus on a single large composition or a work that requires special research. In the lessons, you learn the techniques of composing, on the basis of fundamental principles of structure, form, musical content and significance, as well as the development of a musical language. You are challenged to experiment and deepen your knowledge in specific areas of personal artistic interest. During the lessons on the main subject, connections are made to your own research project. You compose for and work with various parties in the professional sector, building a network in the process. Aspects such as instrumentation, harmony, part-writing, notation, aesthetics, performance practice, new technology, and being able to hold a discourse on your work, are fundamental components of the lessons. An important element of the Composition main subject is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) facilitated by composition teachers. In these lessons (inter)national guests are invited to give lectures about their work but the Studium Generale is mostly a platform for students to present their own work and research. The lessons can also take a more practical form when ensembles present themselves and specific projects are initiated. The purpose of the Studium Generale element is to give students ample opportunity to discuss music matters but also matters related to political, social and cultural aspects which are relevant to society and which shape the framework in which artists work.

	Studium Generale is the place where students can sharpen and fine-tune their views through discussions with their peers and teachers. Master 1 and 2 students and Bachelor 3 and 4 students are required to do at least one presentation per academic year. Other students (Bachelor 1 and 2, Erasmus students, PM students etc.) can sign up for doing a presentation if time allows. Studium Generale is compulsory. Attendance 80%.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8
Course objectives	At the end of this course, you: ▪ have strong skills in conceptual thinking; ▪ have produced a sizeable compositional oeuvre related to your research and artistic development; ▪ demonstrate the capacity to find creative compositional solutions at master's level; ▪ show a progressively deepening development in an artistic sense and a craftsmanship that enables you to operate independently as a professional, often in an international context; ▪ have a clear awareness of current (international) developments in the arts in general, and contemporary music in particular, and are able to position yourself and your work in relation to those developments; ▪ can act as your own teacher by knowing what determines the quality of your work and how to maintain and further develop that standard, by continuing to learn independently.
Credits	M1: 37 ECTS M2: 35 ECTS
Level	Master
Work form	Individual lessons, group teaching in Studium Generale, project coaching
Literature	-
Language	English or Dutch
Scheduling	Individual lessons: 60 minutes per week, 34 weeks per academic year Studium Generale: weekly meetings of 2 hours, 36 weeks per academic year
Date, time & venue	Weekly individual lessons by appointment, weekly Studium Generale sessions on Monday evenings
Teachers	Peter Adriaansz, Yannis Kyriakides, Martijn Padding, Calliope Tsoupaki, Jan van de Putte, Mayke Nas, Trevor Grahl
Contact information	Yannis Kyriakides – Composition Department (y.kyriakides@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Presentation

Assignment description	Presentation on your own work in the form of a brief review of your progress in year 1 with the teachers of the composition department.
Assignment requirements	
Assignment planning	May-June
Assessment criteria	The presentation is assessed using the Assessment Criteria for Bachelor and Master Composition which can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	**Assignment 2**
Assignment type	M2: Final Presentation
Assignment description	Final Presentation on your own work. Your Final Presentation will be assessed by a committee of teachers and external experts.
Assignment requirements	
Assignment planning	May-June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria for Bachelor and Master Composition which can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	**Assignment 3**
Assignment type	M1: Studium Generale 1
Assignment description	
Assignment requirements	Active participation and attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year.
Assignment planning	
Assessment criteria	
Weighting	0%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teachers
Assignment	**Assignment 4**
Assignment type	M2: Studium Generale 2
Assignment description	
Assignment requirements	Active participation and attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year.
Assignment planning	
Assessment criteria	
Weighting	0%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teachers

Spring Festival

Course title	Spring Festival
Department responsible	Composition
OSIRIS course code	N/A, as part of Main Subject Composition
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The Spring Festival was started (under another name) in the 1960's by Dutch composer Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four to five days and evenings in the month of April and consists of performances of work by the students of the Composition Department. Work for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary work are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the program. There is special attention for collaboration projects between the Composition Department and the other Creative Partners (Sonology, ArtScience). You work together with the teachers of the Composition Department but also with the head producer of the festival, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Modelo62, Ensemble Klang, the New European Ensemble, Kluster5, Ensemble Royaal, Scordatura Ensemble among many others and a wide range of ad hoc or special interdepartmental initiatives. Concerts/events take place in and around the Royal Conservatoire. Students take an active role in organizing performers, programming, production, coaching and making publicity for the event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.
Programme objectives	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.8, 2.A.9, 2.A.10, 2.A.15, 2.B.1, 2.B.12, 2.C.3, 2.C.4, 2.C.10, 2.C.11, 2.C.13
Course objectives	At the end of this course, you: ▪ are able to produce performances of your own compositions; ▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules; ▪ have an insight in how to budget performances; ▪ know how to make publicity; ▪ know how to act as a stage assistant; ▪ have the experience to work in a group and have developed leadership as a producer; ▪ are able to communicate professionally with workers from other disciplines.
Credits	N/A, as part of Main Subject
Level	Master
Work form	Group collaboration, coaching
Literature	-
Language	English
Scheduling	Festival: one week in April, production preparation: six weeks

Date, time & venue	t.b.a.
Teachers	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Peter Adriaansz, Mayke Nas, Trevor Grahl, Jan van de Putte, Erika Bordon (production)
Contact information	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active contribution
Assignment description	You are assessed on the basis of your active contribution to the process. The assessment is part of the Main Subject.
Assignment requirements	100% attendance is required.
Assignment planning	
Assessment criteria	
Weighting	
Grading scale	
Re-assignment description	
Re-assignment planning	

RESEARCH

Introduction to Research in the Arts

Course title	**Introduction to Research in the Arts**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own

	artistic practice?' and 'What sources can I use and where can I find them?' Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Course objectives	At the end of the course, you: ▪ are able to demonstrate an understanding of what artistic research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills for formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.

Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	**Assignment 2**
Assignment type	Master Project proposal
Assignment description	You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.
Assignment requirements	Your Master Project proposal must adhere to the following format: Format Master Project proposal Your Master Project proposal consists of three elements: A. Describe your view on your artistic development, taking into account the following questions: 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician? 4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)? B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue: 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) C. Submit your Brief Description of Professional Integration Activities in the following format: 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it?

	3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Master Circle

Course title	**Master Circle**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline

	6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: - will be aware of the skills required to successfully communicate the results of your Master Project; - will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
Assignment	**Assignment 1**
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	Your presentation should last around 10-15 minutes and address the following 11 questions: Master Project 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? Artistic Development

	3. What are your goals for this area, where are you now and what are your goals for the next academic year? Research 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed. 6. Are you working with your research supervisor and how is this going? Professional integration activity 7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development. 8. Are you working with your professional integration coach and how is this going? Planning of your Master Project 9. What is your timeline from now until the summer holiday? 10. How do you see yourself completing your research and professional integration activity in year two? 11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	**Assignment 2**
Assignment type	M1: Participation
Assignment description	
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note).

	Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	**Assignment 3**
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.

	- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.

Individual Research Trajectory 1

Course title	**Individual Research Trajectory 1**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of the course, you:

	▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	7 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	- Good communication with your supervisor - Having settled on a viable research topic - Having a clear idea on what steps to take in order to answer your research question

	- Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Master Elective

Course title	**Master Elective**
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

PROFESSIONAL INTEGRATION

Introduction to Project Management

Course title	**Introduction to Project Management**
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch The BDPIA will become part of the Master Project proposal.
Assignment requirements	

Assignment planning	Each seminar is followed by an assignment
Assessment criteria	- Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define goals of the PIA - Being able to describe the values created by the PIA - Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) - Creating a budget - Making a product-based planning - Designing a pilot/prototype - Formulating a message with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2024

Professional Integration Trajectory 1

Course title	**Professional Integration Trajectory 1**
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself;

	- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	3 ECTS
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	- good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

External Activities - Career Development Office (CDO)

Course title	**External Activities - Career Development Office (CDO)**
Department responsible	Various
OSIRIS course code	KC-M-AL-CDO
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your

	Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits. Proactive engagement with the field of work can take numerous forms, including: - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.)
Programme objectives	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
Course objectives	At the end of this course, you: ▪ are able to take initiatives with regard to your employment or the advancement of your external activities beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.

Credits	3 ECTS
Level	Master
Work form	Depending on the activity, but based on working towards increased employability in the profession.
Literature	See CDO portal pages for recommendations and further information.
Language	English or Dutch
Scheduling	n/a
Date, time & venue	n/a
Teachers	Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaike Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.
Assignment requirements	Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix). Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.
Assignment planning	Master I students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24. Master II students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24. If the activity occurs outside those dates it will not be valid for the 23/24 academic year.
Assessment criteria	Assessment criteria including Pass/Fail indications: ● Basic information (hours invested etc.)

	Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year. ● Presentation of report Pass: A lot of care and attention has been given to both presentation and content. Fail: Insufficient content. ● Learning experience/ability to reflect Pass: Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary. Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity. ● Project content Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.). Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses. ● Proofs/ publicity material (where possible) Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
APPENDIX	**<u>INDICATIONS</u> OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:** GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study. - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not normally qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.

	- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. CLASSICAL: - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. CONDUCTING: The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor. - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. VOCAL STUDIES: - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

COURSE DESCRIPTIONS YEAR 2 STUDENTS IN 23/24

See the Curriculum Handbook MMus Composition 22/23 on the KC Portal for information on courses in M1 for students who started in 22/23.

ARTISTIC DEVELOPMENT

Main Subject Composition

Course title	**Main Subject Composition**
Department responsible	Composition
OSIRIS course code	KC-M-CO-HV1-18;KC-M-CO-HV2-18
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to start the second.
Course content	Tuition in this subject consists of weekly individual lessons in the main subject and participation in the weekly Studium Generale. In the individual lessons, you receive intensive supervision as you deepen your compositional skills, carry out research (which is an inextricable element of the composition of any music work), and discover a personal artistic expression. You receive coaching by two main subject teachers (team teaching). You are given a wide variety of assignments that are specifically geared to your profile, and range from small chamber music pieces and electronic compositions to large-scale works for orchestra or for the musical theatre. However, you can also focus on a single large composition or a work that requires special research. In the lessons, you learn the techniques of composing, on the basis of fundamental principles of structure, form, musical content and significance, as well as the development of a musical language. You are challenged to experiment and deepen your knowledge in specific areas of personal artistic interest. During the lessons on the main subject, connections are made to your own research project. You compose for and work with various parties in the professional sector, building a network in the process. Aspects such as instrumentation, harmony, part-writing, notation, aesthetics, performance practice, new technology, and being able to hold a discourse on your work, are fundamental components of the lessons. An important element of the Composition main subject is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) facilitated by composition teachers. In these lessons (inter)national guests are invited to give lectures about their work but the Studium Generale is mostly a platform for students to present their own work and research. The lessons

	can also take a more practical form when ensembles present themselves and specific projects are initiated. The purpose of the Studium Generale element is to give students ample opportunity to discuss music matters but also matters related to political, social and cultural aspects which are relevant to society and which shape the framework in which artists work. Studium Generale is the place where students can sharpen and fine-tune their views through discussions with their peers and teachers. Master 1 and 2 students and Bachelor 3 and 4 students are required to do at least one presentation per academic year. Other students (Bachelor 1 and 2, Erasmus students, PM students etc.) can sign up for doing a presentation if time allows. Studium Generale is compulsory. Attendance 80%.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8
Course objectives	At the end of this course, you: ▪ have strong skills in conceptual thinking; ▪ have produced a sizeable compositional oeuvre related to your research and artistic development; ▪ demonstrate the capacity to find creative compositional solutions at master's level; ▪ show a progressively deepening development in an artistic sense and a craftsmanship that enables you to operate independently as a professional, often in an international context; ▪ have a clear awareness of current (international) developments in the arts in general, and contemporary music in particular, and are able to position yourself and your work in relation to those developments; ▪ can act as your own teacher by knowing what determines the quality of your work and how to maintain and further develop that standard, by continuing to learn independently.
Credits	M1: 37 ECTS M2: 35 ECTS
Level	Master
Work form	Individual lessons, group teaching in Studium Generale, project coaching
Literature	-
Language	English or Dutch
Scheduling	Individual lessons: 60 minutes per week, 34 weeks per academic year Studium Generale: weekly meetings of 2 hours, 36 weeks per academic year
Date, time & venue	Weekly individual lessons by appointment, weekly Studium Generale sessions on Monday evenings
Teachers	Peter Adriaansz, Yannis Kyriakides, Martijn Padding, Calliope Tsoupaki, Jan van de Putte, Mayke Nas, Trevor Grahl

Contact information	Yannis Kyriakides – Composition Department (y.kyriakides@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Presentation
Assignment description	Presentation on your own work in the form of a brief review of your progress in year 1 with the teachers of the composition department.
Assignment requirements	
Assignment planning	May-June
Assessment criteria	The presentation is assessed using the Assessment Criteria for Bachelor and Master Composition which can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	**Assignment 2**
Assignment type	M2: Final Presentation
Assignment description	Final Presentation on your own work. Your Final Presentation will be assessed by a committee of teachers and external experts.
Assignment requirements	
Assignment planning	May-June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria for Bachelor and Master Composition which can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	**Assignment 3**
Assignment type	M1: Studium Generale 1
Assignment description	
Assignment requirements	Active participation and attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year.
Assignment planning	
Assessment criteria	
Weighting	0%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teachers
Assignment	**Assignment 4**
Assignment type	M2: Studium Generale 2
Assignment description	
Assignment requirements	Active participation and attendance 80%. Bachelor III and IV students and Master I and II students are required to do at least one presentation per academic year.

Assignment planning	
Assessment criteria	
Weighting	0%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teachers

Spring Festival

Course title	**Spring Festival**
Department responsible	Composition
OSIRIS course code	N/A, as part of Main Subject Composition
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The Spring Festival was started (under another name) in the 1960's by Dutch composer Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four to five days and evenings in the month of April and consists of performances of work by the students of the Composition Department. Work for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary work are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the program. There is special attention for collaboration projects between the Composition Department and the other Creative Partners (Sonology, ArtScience). You work together with the teachers of the Composition Department but also with the head producer of the festival, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Modelo62, Ensemble Klang, the New European Ensemble, Kluster5, Ensemble Royaal, Scordatura Ensemble among many others and a wide range of ad hoc or special interdepartmental initiatives. Concerts/events take place in and around the Royal Conservatoire. Students take an active role in organizing performers, programming, production, coaching and making publicity for the event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.
Programme objectives	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.8, 2.A.9, 2.A.10, 2.A.15, 2.B.1, 2.B.12, 2.C.3, 2.C.4, 2.C.10, 2.C.11, 2.C.13
Course objectives	At the end of this course, you: ▪ are able to produce performances of your own compositions; ▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules; ▪ have an insight in how to budget performances; ▪ know how to make publicity; ▪ know how to act as a stage assistant; ▪ have the experience to work in a group and have developed leadership as a producer;

	▪ are able to communicate professionally with workers from other disciplines.
Credits	N/A, as part of Main Subject
Level	Master
Work form	Group collaboration, coaching
Literature	-
Language	English
Scheduling	Festival: one week in April, production preparation: six weeks
Date, time & venue	t.b.a.
Teachers	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Peter Adriaansz, Mayke Nas, Trevor Grahl, Jan van de Putte, Erika Bordon (production)
Contact information	Erika Bordon – Coordinator Composition Department (e.bordon@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active contribution
Assignment description	You are assessed on the basis of your active contribution to the process. The assessment is part of the Main Subject.
Assignment requirements	100% attendance is required.
Assignment planning	
Assessment criteria	
Weighting	
Grading scale	
Re-assignment description	
Re-assignment planning	

RESEARCH

Master Circle M2

Course title	**Master Circle M2**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCB
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. At meetings of the Master Circles, students will discuss the progress of their research projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.

	From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following focus areas: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: - will be aware of the skills required to successfully communicate the results of your research project; - will be aware of how your research relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two

	absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with master circle leader

Individual Research Trajectory 2

Course title	**Individual Research Trajectory 2**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	As part of your studies you will do research that will help you to reach your goals for your musical practice. You will present the findings of your research on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in May 2024. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor).

	Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of the course, you: ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	12 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**

Assignment type	Master Research Presentation
Assignment description	The presentation of the findings of your research is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium. While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own musical development, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice. The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience. A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.
Assignment requirements	Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats: **1. Research exposition** The research exposition is the culmination and final product of an in-depth period of research, and should include: critical

	thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The research exposition must contain the following information: 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc; 7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue. - You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course; - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words. - The exposition must be uploaded into the Research Catalogue for submission.

	2. Thesis If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD. The thesis must contain the following information: 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis). 2. The research question or issue addressed and its relevance for peers and your own artistic development; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted. - You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course. - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words. - The thesis must be uploaded into the Research Catalogue for submission. **Master Research Symposium - Presentation** During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your main subject.
Assignment planning	1 March 2024: Preliminary version By 1 March 2024, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that

	at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s). 1 April 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 1 April 2024. 13-14 May 2024: Master Research Symposium Your research presentation will take place on 13-14 May 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook. Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist. Relevance •Artistic development Is the research relevant for the artistic development of the student? •Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large? Project design and content •Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies? •Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed? •Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection? •Contextualisation Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area? •New knowledge, insights, experiences, techniques and/or devices

	Does the research deliver something that we did not know, understand, experience or have? Argumentation, documentation, presentation •Reasoning, writing, documentation Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research? •Information, source material, referencing, language Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? •Public presentation Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	In consultation with the department

PROFESSIONAL INTEGRATION

Projects and External Professional Integration Projects

Course title	**Projects and External Professional Integration Projects**
Department responsible	Composition
OSIRIS course code	KC-M-AL-CDO
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The composition programme at the Royal Conservatoire is highly practical in nature. Compositions are often created as part of a project organised by the department in association with another department in the school. The department also organises a great many projects with renowned ensembles and institutions outside the Conservatoire. As a master's student, you take part in the artistically most demanding projects, which generally extend over a longer period of time. Compositions are created in a workshop-like process in which you work closely with professional musicians, and have the opportunity to produce compositional sketches at different stages. You work towards the final result and its performance. The composition teachers are intensively involved in this process and, if necessary, can mediate between a musician/ensemble and the composer. Several students often work together on the same assignment, in which case you meet regularly to evaluate and

	critically review the composition process under the coaching of a teacher. Projects can take various forms (for example, the process of creating a piece for music theatre together with a choreographer, librettist and director cannot be compared with producing a work for a symphony orchestra), which is why every project is discussed in advance between you and the partner (orchestra, ensemble, etc.), in the presence of a teacher from the Royal Conservatoire. The aim is to clearly identify the objectives in terms of artistic results, expectations, deadlines, quality of materials (score), presentation and information (a programme).
Programme objectives	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
Course objectives	At the end of this course, you: ▪ are able to create compositions at a professional level; ▪ are able to explore and deal with all the factors that play a role in producing compositions in association with ensembles, orchestras or soloists; ▪ have insight into the production process behind the performance of music and music theatre works in terms of publicity, production, finance and programming; ▪ are able to create and maintain a personal (international) network; ▪ are able to communicate with musicians and organisers throughout the rehearsal process and during the preparations for a concert, often in an international context.
Credits	10 ECTS
Level	Master
Work form	Coaching by teachers of individual students and groups of students during project activities.
Literature	
Language	English or Dutch
Scheduling	Depends on project
Date, time & venue	Depends on project
Teachers	Peter Adriaansz, Yannis Kyriakides, Martijn Padding, Calliope Tsoupaki, Jan van de Putte, Mayke Nas, Trevor Grahl
Contact information	Yannis Kyriakides – Composition Department (y.kyriakides@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Projects
Assignment description	The assessment consists of the following components: □ Evaluation by student: You evaluate the collaboration with the partners you have been working with and how the project was supervised. You are required to fill in the External Activities – Career Development Office form via MS Teams regarding your projects. □ Evaluation by teachers: In every project, students are coached by one or more teachers from the Royal Conservatoire. During the process, the teachers

	monitor the student's development and discuss their conclusions with other teachers in the Conservatoire at weekly staff meetings. Every year the entire composition teaching staff holds two large meetings at which they discuss all of the students and their progress. During the projects the student receives direct feedback from the teacher. Group evaluation: On completion of the project, the participating partner (ensemble, music theatre group, orchestra, soloist, etc.) evaluates the results and discusses these with the student and teachers. The conclusions from this discussion are then discussed at the weekly meeting of the composition teachers.
Assignment requirements	You are required to fill in the External Activities – Career Development Office (CDO) form via MS Teams regarding your projects.
Assignment planning	
Assessment criteria	• basic information (hours invested etc.) • presentation of report • learning experience / ability to reflect • project content • proofs/ publicity material (where possible) • insight into the production process (e.g. publicity, production, finance, programming)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	
Re-assignment planning	

APPENDIX 1: ASSESSMENT CRITERIA BACHELOR AND MASTER COMPOSITION – MAIN SUBJECT

The assessment criteria for the Master of Music in Composition are the same as the criteria for the Bachelor's programme. But master's students are expected to work on more substantial projects/works - both longer in duration as in time investment to compose a work. In the master's programme a higher level of mastering compositional complexities is expected. Complexity can be pure musical or a possible result of collaboration, for example with other disciplines.

	9 - 10	**7,5 - 8,5**	**5,5 - 7**	**0 - 5**
Authenticity/Originality	Very authentic approach, highly individual musical language resulting in original works. Shows strong artistic personality.	Has found a genuine and sincere musical language but not very original.	Works clearly in a general defined and known musical idiom.	Shows no artistic personality. Can't get away from beaten tracks.
Craftsmanship/ Technique (working with/ developing musical material)	Shows fantasy and knows exactly to define the right technique for specific compositional matter. Is capable of developing new techniques for new situations.	Is capable of applying a diversity of composition techniques with good result.	Use of enough composition techniques with average result.	No insight in good use of composition techniques or in individual development of them.
Instrumentation	Has found a highly personal way of instrumentation (electronics included) that fits the musical concept perfect and/or a very detailed knowledge about instrumentation in general.	Working from a diverse palette of instrumentation with good results.	Instrumentation level is functional but not innovative or personal.	Shows no fantasy or affinity with instrumental colour or instrumental techniques.

(continued on next page)

	9 - 10	7,5 - 8,5	5,5 - 7	0 - 5
Conceptual thinking	Found very solid balance between conceptual starting points and pragmatic issues. Is capable of building musical structures from pure conceptual thoughts.	Is aware of potency of conceptual thinking and can apply this with good results.	Conceptual abilities are average. Shows not much evidence of consistent and deeper abstract thinking.	Does not know how to apply conceptual strategies to composition or how to transform a concept into musical language/material.
Notation grade	Developed a specific notation that suits the musical idiom very well and/or a very refined mastery of instrumentation in general.	A good level in notation. Is able to notate/document any musical idea.	Notation is enough to make a musical idea clear to performers.	Shows no affinity with notating/documenting a musical idea in detail.
Composition research	Is inventive and consistent in defining and performing composition research as a preparatory phase to the composition process.	Research results in enough ideas or strategies to develop the composition process with good results.	Composition research is average resulting in acceptable but not high quality artistic planning.	Very shallow research resulting in meagre artistic planning.
Self-reflection/ Analytical capacities	Very capable of describing their artistic process. Able to take distance from own process. Can see own output in perspective of traditional canon. Is able to decide on the next artistic step as result of being self-reflective.	Is analytic but could be more inventive in drawing artistic conclusions based upon that analyses. Is able to direct himself into new directions with good results.	Self-reflective and analytic qualities are enough to be able to come up with ideas to explore into new directions with average result.	No abilities in self-reflection. Can't see own development in greater perspective.

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the **role artistic research** plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable research topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct **use of source materials**	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to **document** their **research results**	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the **Research Catalogue**	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious **vision** on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set **feasible goals** matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has **connected** research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B – research	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a **complete, feasible and clearly formulated** research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own	The student has created an **innovative** research plan, of which the outcomes could be **relevant** for the	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student's own practice.	The research is innovative and relevant for the student's own practice as well as for the artistic field.	The research is very innovative and very relevant for the student's own practice as well as for the artistic field.	40%

	practice and the artistic field	student's own practice and for the artistic field						
C – professional integration	Student is able to describe the PIA and its deliverable	The students gives a clear and complete **description of PIA and its deliverable**	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the **scope** of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines **goals** that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	**Value(s)** created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has **connected** artistic development, research and professional integration within their Master Project, and **all three domains** are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student **communicates with their research supervisor and professional integration coach** about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the **presentation**	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of their Master Project	The student has made **progress** in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear **research question, focus or problem,** leading to **relevant** outcomes for the student's own practice and for the artistic field	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is **aware of what others have done** in this area and has related his/her research **to the field of inquiry,** with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied **research methods** adequate to the research focus, questions or problems and based on a **dialogue between artistic practice and reflection**	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of **documentation and presentation** that supports the **aims and objectives** of the research, making use of both **verbal/textual and non-verbal artistic material**	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

Royal Conservatoire The Hague

GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No